

WHERE HAVE ALL THE GOOD TIMES GONE!

グッド・タイムズ

Words & Music by Ray Davies

チューニングについて一言。この曲のギターはノーマルより25~50 cent下げられて(A≒430Hz位)プレイされており、いわば $\frac{1}{4}$ 音下げチューニングである。これはレコーディング時に半音下げの状態であったものを、曲のフィーリングを変えるためにテープ・スピードを上げたためかもしれないが、レコードと合わせてプレイする時は、ピッチに気をつけてほしい。さて、Intro①の前にこの曲はシンバルのサウンドからスタートしているが、これはテープの逆回転などによる効果音と考えてよいだろう。Intro①のギターは、少しヴィブラートがかけられている部分もあるが、ここはアームを使うようにしよう。Intro②からのギターのリフがこの曲のメイン・リフだ。シンプルなリフだが、左手のスライドのテクニ

ックをうまく使うようにして弾きたい。この曲はミディアム・テンポの8ビート・ナンバーであり、ベースやドラムは問題なくプレイできるだろう。ギターは、図の4小節目にあるようなオクターヴ奏法も行っている。ここは5弦など、余計な弦が鳴らないように、左手でしっかりとミュートしながら弾くことがポイントだ。この図の部分は、ボーカルのパッキングでもあるので、ギターは音量をおさえて、少し右手でミュートぎみに弾くようにしよう。図はギター・ソロだ。図の2小節目と6小節目にリズムのキメがあるので、しっかりと合わせるようにしたい。ここはピック・スクラッチやアーミングなど、思いっきりハデにプレイしよう。

(Tuning = Slight Down)

Intro. 1

Guitar: N.C. E D(onE) E D(onE)

Bass: N.C. E D(onE) E D(onE)

Drums: Intro

Intro. 2

Guitar: E D(onE) E D(onE) A B A B A

Bass: E D(onE) E D(onE) A B A B A

Drums: Intro

A B A B A A B A

Vocal

Guitar

Bass

Drums

All my life I ne-ver stopped To wor-
 Ma(and)Pa- looked back On all the things-
 Yester-day was such an ea-sy game

A B A A B A A B A

Vocal

Guitar

Bass

Drums

ry about a thing-
 they used to do-
 For you to play-
 O - pen up and shout it out-
 Ne-ver had no mo-ney And theyal
 Oh but then let's face it Things are
 Ne-ver try to sing
 ways told the truth-
 eai-er to-day

E C#m B A

Vocal

Guitar

Bass

Drums

Won-der-in' if I've done it wrong-
 Dad-dy did n't need no lit-tle toys-
 Yet you need some bringing down-
 Will this dep-res-sion last for long-
 Mom-my did -n't need no lit-tle boys-
 Yet your feet back on the

Vocal

F#

ground

Won't you tell me

Where have all the good times

Guitar

Bass

Drums

Vocal

go - ne

Where have all the good times

go - ne

Where have all the good times

Guitar

Bass

Drums

Vocal

go - ne

Once we had an ea - sy ride (And) al - ways felt the same —

Guitar

Bass

Drums

Vocal

A B A B A E C# B

Time was on our side (And) we had eve-ry-thing to gain. Let it be like yes-ter-day

Guitar

TAB

Bass

TAB

Drums

The musical score for 'Is That Me' by The Beatles is presented in a four-staff format. The top staff is for the Vocal, with lyrics 'Is that me, oh — hap-py days —'. The second staff is for the Guitar, showing a complex arrangement of chords and melodic lines, including a solo section marked '1H.C Ah' and 'Vib.'. The third staff is for the Bass, featuring a steady rhythmic pattern. The bottom staff is for the Drums, showing a consistent beat. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

The musical score for 'D' by The White Stripes is presented in a multi-staff format. The top staff is for the Vocal line, which is mostly silent. The second staff is for the Guitar, showing a mix of treble and bass clefs with various techniques like 'Pick Scratch' and 'Harm.' (Harmonics). The third staff is for the Bass, with a treble clef and a 'T' (Tremolo) marking. The bottom staff is for the Drums, with a bass clef and a 'T' (Tremolo) marking. The score is divided into two main sections by a double bar line. The first section is marked with a 'D' in a box, and the second section is marked with 'D A(onB) D(onE)'. The key signature is one sharp (F#), and the time signature is 4/4.

E D A(onB) D(onE)

Vocal

Guitar

Bass

Drums

tr~ Pick Scratch

Harm. Arm

D.S.

Coda A B D E A B A B D(onB) E(onA)

Vocal

Where have all the good times go - ne Where have all the good times

Guitar

Bass

Drums

A B A B C# D E A B 1x only A B A

Vocal

go - ne Where have all the good times go - ne

Guitar

Bass

Drums

Repeat & Fade Out

ハング・エム・ハイ

Introは、ギターだけによるプレイだ。ここで弾かれているリフは、5弦を飛ばしてピッキングしているので要注意だ。正確なピッキングでリズムが狂わないように注意しよう。テンポも速いが、ピッキングはなるべく力強く行うようにしたい。高音部のフィル・イン・フレーズに続いてスタートしているベースもリズムがもたつくことのないように、安定したピッキングでプレイしてもらいたい。Ⅳのボーカルは、ほとんどメロディーがなく、どちらかといえば“ラップ”に近いもの。ここは自由に歌ってもらいたい。

④の後半、1カサツコの部分では、ライトハンド奏法も行っている。ここはどの音もピッキングせずに、弦をフレットに叩きつけるようにする、“タッピング”で音を鳴らすようにしよう。チョーキングしながらのライト・ハンド・タッピングや、アームを使っている部分もあるので気をつけてもらいたい。⑤のギター・ソロでは、あまり複雑なフレーズは弾いていないが、テンポが速いので勢いの良いプレイを心がけてもらいたい。なお、チューニングは $\frac{1}{4}$ 音程度下げること。

Intro.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is common time (C). The score is divided into two main sections, B and A, indicated by brackets above the staves. The Vocal staff shows a melody in the key of D major. The Guitar staff features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The Bass staff provides a steady, low-frequency accompaniment. The Drums staff shows a simple, steady beat. The score is presented in a clean, professional layout with clear notation and a white background.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two sections, B and A. Section B spans the first two measures, and Section A spans the next two measures. The Vocal part is a simple melody. The Guitar part features a complex, rhythmic pattern with many beamed eighth and sixteenth notes. The Bass part is a simple, steady bass line. The Drums part is a simple, steady drum pattern. The score ends with a double bar line and a repeat sign.

B A

Vocal

Guitar

Bass

Drums

B A

Vocal

Guitar

Bass

Drums

D E D B A

Vocal

Guitar

Bass

Drums

1.) Some - where _____ he lost cross in _____ (a) _____ time _____ Now
 2.3.) Lea - ther _____ cross his _____ tighs _____

Vocal

trouble seems to fit him like a glove
Blast - ing out to the night, his hot hides his eyes

Guitar

Bass

Drums

Vocal

First come first served. he's serving it back (He) tra - vels
One eye on the road. (a) price upon his head

Guitar

Bass

Drums

Vocal

light with - out (a) pack, with - out love
One ear to (the) ground, he's listen - ing to the dead }

Guitar

Bass

Drums

[B] D D(onC#) C

Vocal: He comes from no - where — Re - turns on his own —

Guitar: (5) 7 7 (4) 7 (3) 3 (3) 0

Bass: (0) (4) (3) 0 0 (3)

Drums: [Pattern]

E E(onD#) to (D) D C

Vocal: They wan - na hang him As he's heading for — the moon Hang - 'em

Guitar: 7 9 9 9 6 9 9 6 5 7 7 (5) 5

Bass: (0) (1) (0) (3)

Drums: [Pattern]

[C] B A

Vocal: high

Guitar: [Pattern] Tapping with R.H. → 2x Vib. 3 12 7 10 12 2x Vib. (7) 0

Bass: 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2x 2

Drums: [Pattern]

1 B **A**

Vocal

Guitar

Bass

Drums

(Tapping with R.H.)

Arm

U D

C

10 9 7 10 12 10 9 7 6

12 10 9 7 9 9 14 14

2 2 2 2 2 2 4 2 2 2 4

0 0 0 0 0 0 4 0

2 C **B**

Vocal

Guitar

Bass

Drums

H + P

Vib.

3 H+P 3 3

4 6 4 6 4 6 4 6 4 6 4

3 3 3

3 3 3 3 3 3 3 3 0 0 3 3 0 0

2 2 2 2 2 2 4

0 0 0 0 0 0 0 0 0 0 0 0

D **C#m** **F#m**

Vocal

Guitar

Bass

Drums

Blind to him - self he's laugh - ing up his sleeve_____

5 6 6 4

5 6 6 4

2 4 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

The musical score for "The Night" by The Beatles is presented in a four-staff format. The top staff is for the Vocal line, with lyrics "Vi - sion of life, child of the night Pass - ing". The second staff is for the Guitar, showing a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The third staff is for the Bass, showing a bass clef with a key signature of two sharps (F# and C#) and a common time signature. The bottom staff is for the Drums, showing a bass clef with a key signature of two sharps (F# and C#) and a common time signature. The score includes various musical notations such as notes, rests, and bar lines, along with a key signature change from two sharps to one sharp (F#) in the second measure of the vocal line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4.

- Vocal:** The vocal line begins with a whole note E, followed by a half note G#m, and then a whole note G#m. The lyrics "by" are written below the first measure.
- Guitar:** The guitar part features a series of chords and single notes. It includes a 7/7 time signature change, a 4/4 time signature change, and a 6/8 time signature change. The guitar part is marked with "Arm" (arm) and "7/7" and "4/4" time signatures.
- Bass:** The bass line consists of a series of eighth and sixteenth notes, including a 7/7 time signature change, a 4/4 time signature change, and a 6/8 time signature change. The bass part is marked with "Arm" (arm) and "7/7" and "4/4" time signatures.
- Drums:** The drum part features a series of eighth and sixteenth notes, including a 7/7 time signature change, a 4/4 time signature change, and a 6/8 time signature change. The drum part is marked with "Arm" (arm) and "7/7" and "4/4" time signatures.

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a four-staff format. The top staff is for the Vocal line, which begins with a key signature of two sharps (F# and C#) and a time signature of 4/4. The vocal melody is written in a treble clef. The second staff is for the Guitar, also in a treble clef, featuring a key signature of two sharps and a time signature of 4/4. The guitar part includes a variety of techniques such as vibrato (labeled "Vib."), bends, and specific fretting patterns (e.g., 11, 12, 13). The third staff is for the Bass, in a bass clef, with a key signature of two sharps and a time signature of 4/4. The bass line consists of a steady, rhythmic pattern. The bottom staff is for the Drums, in a bass clef, with a key signature of two sharps and a time signature of 4/4. The drum part includes a variety of rhythms and patterns, with specific notes and rests indicated. The score is divided into four measures, each containing a different musical element. The first measure features a vocal melody, a guitar melody, a bass line, and a drum pattern. The second measure features a vocal melody, a guitar melody, a bass line, and a drum pattern. The third measure features a vocal melody, a guitar melody, a bass line, and a drum pattern. The fourth measure features a vocal melody, a guitar melody, a bass line, and a drum pattern. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps). The song is divided into four measures, each corresponding to a chord: A, C, G, and B. The Vocal staff shows the melody line. The Guitar staff includes both standard notation and fretboard diagrams for the left hand, with labels for "Arm" and "P" (palm). The Bass staff shows the bass line with fingerings. The Drums staff shows the drum pattern with various notations for snare, bass, and cymbal.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two measures, each containing a chord symbol (D and E) above the staff. The Vocal staff shows the lyrics "The sound of silence" and "The sound of silence" under the notes. The Guitar staff includes a tablature (TAB) with fret numbers (5, 12, 11, 10, 13, 13, 14, 13, 12, 15, 15) and a capo (C) marking. The Bass staff shows the bass line with fret numbers (5, 5, 4, 7, 7, 5, 5, 5, 4, 5, 0, 7, 6, 9, 9, 7, 7, 9, 7). The Drums staff shows the drum pattern with various symbols for snare, bass drum, and cymbals.

System 1: Vocal, Guitar, Bass, Drums

Chords: D, E

Guitar: Treble and Bass staves. Fingering: 12, 11, 10, 13, 13, 13, 12. Chord: C. Vibrato (Vib.) indicated.

Bass: Treble and Bass staves. Fingering: 4, 7, 7, 5, 4, 5, 6, 9, 9, 9, 9, 9, 9. Chord: C. Vibrato (Vib.) indicated.

Drums: Treble and Bass staves. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 2: Vocal, Guitar, Bass, Drums

Chords: D, A, E

Guitar: Treble and Bass staves. Fingering: 10, 7, 0, 0, 9, 7, 0, 0, 7, 0, 9, 7, 0, 0, 7, 0, 0, 6, 7, 0, 0, 0, 0, 7, 5, 7, 5, 4, 7. Chord: A. Vibrato (Vib.) indicated.

Bass: Treble and Bass staves. Fingering: 7, 6, 6, 6, 4, 2, 0, 0, 0, 4, 0, 0, 0, 2, 2, 2. Chord: A. Vibrato (Vib.) indicated.

Drums: Treble and Bass staves. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 3: Vocal, Guitar, Bass, Drums

Chords: D, A, E

Guitar: Treble and Bass staves. Fingering: 3, 4, 2, 0, 0, 0, 4, 14, 7, 9, 7, 9, 12, 9, 15, 19, 19, 15, 15. Chord: E. Vibrato (Vib.) indicated. Tapping with R.H. indicated.

Bass: Treble and Bass staves. Fingering: 2, 4, 2, 0, 0, 4, 0, 2, 12, 14, 12, 13, 13. Chord: E. Vibrato (Vib.) indicated.

Drums: Treble and Bass staves. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Chord progression: D A E

Vocal: [Silent]

Guitar: [Rhythm guitar part with chords and fingerings]

Bass: [Bass line with fingerings]

Drums: [Drum part with rests]

Chord progression: D A E

Vocal: [Silent]

Guitar: [Rhythm guitar part with chords and fingerings. Includes notes: 8va, H+P with R.H., C, H.C, Vib., 15 15 15, 12 15, 12, 14 14, 12]

Bass: [Bass line with fingerings]

Drums: [Drum part with rests]

Chord progression: D A E D

Vocal: [Silent]

Guitar: [Rhythm guitar part with chords and fingerings. Includes notes: vib., vib., 10 7 0 0 9 7 0 0 7 7 0]

Bass: [Bass line with fingerings]

Drums: [Drum part with rests]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps: F# and C#). The time signature is 4/4.

Vocal Staff: The vocal line is written in treble clef. It features a series of whole notes across five measures, corresponding to the chords A, F#, D, E, and F#. The notes are: A4 (first measure), C#5 (second measure), D5 (third measure), E5 (fourth measure), and F#5 (fifth measure).

Guitar Staff: The guitar part is written in treble clef. It includes a capo on the 7th fret, indicated by "9/7" and "7/7" above the first two measures. The notes are: A4 (first measure), C#5 (second measure), D5 (third measure), E5 (fourth measure), and F#5 (fifth measure). The guitar part is written in a style that suggests a specific fingering or technique, with "6/4" and "6/4" written below the notes in the second and fifth measures.

Bass Staff: The bass part is written in bass clef. It includes a capo on the 7th fret, indicated by "0" and "4" above the first two measures. The notes are: A4 (first measure), C#5 (second measure), D5 (third measure), E5 (fourth measure), and F#5 (fifth measure). The bass part is written in a style that suggests a specific fingering or technique, with "0" and "4" written below the notes in the first two measures.

Drums Staff: The drums part is written in bass clef. It includes a capo on the 7th fret, indicated by "0" and "4" above the first two measures. The notes are: A4 (first measure), C#5 (second measure), D5 (third measure), E5 (fourth measure), and F#5 (fifth measure). The drums part is written in a style that suggests a specific fingering or technique, with "0" and "4" written below the notes in the first two measures.

Chord Labels: The chords are labeled A, F#, D, E, and F# above the staves, corresponding to the measures.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is D major (two sharps) and the time signature is 4/4.

- Vocal:** The vocal line is written in a single staff. It begins with a whole rest in the first measure, followed by a whole note D in the second measure, a whole note E in the third measure, a whole note F in the fourth measure, and a whole note F# in the fifth measure. The fifth measure is marked with a "2" above the note, indicating a second ending. The score concludes with a double bar line.
- Guitar:** The guitar part is written in a single staff. It features a wavy line representing a tremolo in the first measure, followed by a wavy line in the second measure. The third measure contains a triplet of eighth notes (D, E, F) marked with a "3" above and "H+P" below. The fourth measure contains a wavy line marked with "Arm". The fifth measure contains a wavy line marked with "Arm". The score concludes with a double bar line.
- Bass:** The bass line is written in a single staff. It begins with a quarter note D, followed by a quarter note E, a quarter note F, and a quarter note F# in the first measure. The second measure contains a quarter note D, a quarter note E, a quarter note F, and a quarter note F# in the first measure. The third measure contains a quarter note D, a quarter note E, a quarter note F, and a quarter note F# in the first measure. The fourth measure contains a quarter note D, a quarter note E, a quarter note F, and a quarter note F# in the first measure. The fifth measure contains a quarter note D, a quarter note E, a quarter note F, and a quarter note F# in the first measure. The score concludes with a double bar line.
- Drums:** The drum part is written in a single staff. It features a wavy line representing a tremolo in the first measure, followed by a wavy line in the second measure. The third measure contains a triplet of eighth notes (D, E, F) marked with a "3" above and "H+P" below. The fourth measure contains a wavy line marked with "Arm". The fifth measure contains a wavy line marked with "Arm". The score concludes with a double bar line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves: Vocal, Guitar, Bass, and Drums. The key signature is F# (one sharp), and the time signature is 4/4. The Vocal staff begins with a treble clef and a key signature of F#. The first measure contains a half note F# (labeled F#) and a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. The Guitar staff begins with a treble clef and a key signature of F#. The first measure contains a whole rest. The second measure contains a half note G#4 and a half note A4. The third measure contains a half note B4 and a half note C5. The fourth measure contains a half note D5 and a half note E5. The Bass staff begins with a bass clef and a key signature of F#. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. The Drums staff begins with a bass clef and a key signature of F#. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. The score is labeled with "F#" above the first measure of the Vocal staff, "B" above the second measure of the Guitar staff, and "A" above the fourth measure of the Guitar staff. The score is labeled with "Vocal", "Guitar", "Bass", and "Drums" on the left side of the staves.

First system of musical notation, measures 1-4. The system includes staves for Vocal, Guitar, Bass, and Drums. The key signature is two sharps (F# and C#). The time signature is 4/4. The measures are labeled A, B, and A. The Guitar part features a melodic line with a 'C' marking and a 'gva' (grace note) marking. The Bass part features a melodic line with a 'C' marking and a 'gva' (grace note) marking. The Drums part features a pattern of 'x' marks.

Second system of musical notation, measures 5-8. The system includes staves for Vocal, Guitar, Bass, and Drums. The key signature is two sharps (F# and C#). The time signature is 4/4. The measures are labeled A, B, and A. The Guitar part features a melodic line with a 'Vib.' (vibrato) marking and a 'gva' (grace note) marking. The Bass part features a melodic line with a 'C' marking and a 'gva' (grace note) marking. The Drums part features a pattern of 'x' marks.

Third system of musical notation, measures 9-12. The system includes staves for Vocal, Guitar, Bass, and Drums. The key signature is two sharps (F# and C#). The time signature is 4/4. The measures are labeled A, B, and A. The Guitar part features a melodic line with a 'gva' (grace note) marking and a 'HC' (half note) marking. The Bass part features a melodic line with a 'C' marking and a 'gva' (grace note) marking. The Drums part features a pattern of 'x' marks.

A

Vocal:

Guitar:

Bass:

Drums:

D

Vocal:

Guitar:

Bass:

Drums:

Coda

Vocal:

Guitar:

Bass:

Drums:

Chorus

Vocal:

Guitar:

Bass:

Drums:

Bridge

Vocal:

Guitar:

Bass:

Drums:

CATHEDRAL

大聖堂

Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

ギター1本だけによる、ソロの演奏だ。サウンドは、ほとんどディストーションさせずに、コーラス系のエフェクターをかけて弾いている。また、弾き方も少し特殊であり、右手はピックを使ってピッキングするのではなく、ほとんどボリューム・ノブをコントロールしているだけのようなのだ。図の部分には、コードをプレイしているものであり、ここでは右手の指で軽くピッキングした後、ボリューム・コントロールでヴァイオリン奏法のようにプレイしている。ここはゆっくりと、自由なテンポで演奏してかまわない

だろう。図からのプレイが面白い。ここからはすべて左手のタッピングだけで音を鳴らしており、右手は1つ1つの音をボリューム・コントロールしている。また、ここからはディレイが符点8分音符の長さでかけられており、かなり複雑なフレーズに聴こえるようにしてある。リズムが少しでも乱れると、ディレイの効果が生かされないの、しっかりとテンポをキープするようにしよう。

(Tuning = Slight Down)

A

Cmaj7 F

Cmaj7 B

Cmaj7 F

Cmaj7 B

B

(Volume Play)

Delay (Time = ♩) →
Tapping →

20

Vocal

Guitar

Bass

Drums

E^b

G

B

G

Vocal

Guitar

Bass

Drums

Vocal: D F C G

Guitar: *(Fingering: 5 7 7 7 7 7, 8 10 10 10 10, 3 5 5 5 5 5, 3 4 5 3 4 5 3 5)*

Bass: *(Fingering: 5 7 7 7 7 7, 8 10 10 10 10, 3 5 5 5 5 5, 3 4 5 3 4 5 3 5)*

Drums: *(Fingering: 5 7 7 7 7 7, 8 10 10 10 10, 3 5 5 5 5 5, 3 4 5 3 4 5 3 5)*

Vocal: B E^b G B

Guitar: *(Fingering: 2 4 4 4 4 4 2 4, 6 8 8 8 8 8 6 8, 10 12 12 12 12 10 12, 14 16 16 16 16 16)*

Bass: *(Fingering: 2 4 4 4 4 4 2 4, 6 8 8 8 8 8 6 8, 10 12 12 12 12 10 12, 14 16 16 16 16 16)*

Drums: *(Fingering: 2 4 4 4 4 4 2 4, 6 8 8 8 8 8 6 8, 10 12 12 12 12 10 12, 14 16 16 16 16 16)*

Vocal: C D E

Guitar: *(Fingering: 15 17 17 17 17 17, 17 19 19 19 19 19, 19 21 21 21 21, 21 21 21 21 21 21, 21 21 21 21 21 21)*

Bass: *(Fingering: 15 17 17 17 17 17, 17 19 19 19 19 19, 19 21 21 21 21, 21 21 21 21 21 21, 21 21 21 21 21 21)*

Drums: *(Fingering: 15 17 17 17 17 17, 17 19 19 19 19 19, 19 21 21 21 21, 21 21 21 21 21 21, 21 21 21 21 21 21)*

N.C.

Vocal

Guitar

Bass

Drums

N.C.

Vocal

Guitar

Bass

Drums

N.C.

Vocal

Guitar

Bass

Drums

SECRETS

シークレット

Words & Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

この曲では、ギターやベースが半音下げたチューニングでプレイしている。実際のキーは、譜面のものより半音下がっているわけだ。上段のGuitar 1は、12弦のエレクトリック・ギターを使って弾かれている。そのサウンドはクリーンなものだが、少しコーラス系のエフェクターをかけているようだ。また、12弦ギターを使わずにハーモナイザーなどのエフェクターで同様の効果を出してもよいだろう。この曲では、リズムに気をつけてもらいたい。譜面の8分音符はすべて3連符のノリになっているのだ。Intro①の部分などは2拍3連のリズムが続いているので、正確なリズムでプレイするようにしよう。なお、この部分、ガイド・リズムとして、スティックを打ち鳴らすようなクリック音が3連符で入れられている。Intro②から弾かれているリフがこの曲のメイン・リ

フだ。ここでギターの譜面にスタックートのつけられている音は、右手で弦をミュートしながらピッキングするようにしよう。□はギター・ソロだ。下段のGuitar IIがソロを弾いているものだが、これはノーマルなエレクトリック・ギターを使い、ディストーションさせたサウンドでプレイしている。□の4小節目は、ライトハンド奏法によるプレイだ。ここは左手で1音半のチョーキングをしながら、そのオクターヴ上を右手で押えているものだ。同様のプレイは、□の9～10小節目でも行っており、ここは音程に気をつけて弾くようにしよう。この曲の一番最後に出てくるタッピング・ハーモニクスは、ライトハンドで弦を押えるのではなく、軽く叩くようにしてハーモニクス音を鳴らすテクニックだ。タブ譜のカッコ内の数字が右手でタッピングする位置だ。

Intro. 1 A (Tuning = Half Step Down)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Click (3)

< 12 strings Gt. >

Intro. 2

D

A(onD)

C(onD)

G(onD)

Sheet music for the first system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#). The music is divided into four measures corresponding to the chords D, A(onD), C(onD), and G(onD). Guitar I and Bass have detailed notation with fingerings and triplets. Drums show a rhythmic pattern with 'x' marks for hits.

D

A(onD)

C(onD)

G(onD)

Sheet music for the second system, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#). The music is divided into four measures corresponding to the chords D, A(onD), C(onD), and G(onD). Guitar I and Bass have detailed notation with fingerings and triplets. Drums show a rhythmic pattern with 'x' marks for hits.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

She ain't wait - ing fill She gets old - er Her feet are mak - ing tracks in the
 She comes like the Sec - ret wind She's as strong as the moun-tains Walks
 The ques - tion is not does love exist But when she leaves where

Chords: D, A(onD), C(onD), G(onD)

Vocal

G(onD) D A(onD)

— win - ter snows She got a rain - bow that touch - es her shoul - der
 tall as (the) trees She been there be - fore, She'll ne - ver give in
 — she goes I got the feel - in' She don't know ei - ther

Other

Guitar I

Guitar II

Bass

Drums

A(onD) C(onD) 3 G(onD) to ^{to} B G(onC) G(onB)

Vocal: She be head-ed where the thun - der rolls
 She'll be gone to-mor - row like the si - lent breeze
 Wait like the wind, watch where she blows 1.2.) Oh oh oh, she

Other:

Guitar I:

Guitar II:

Bass:

Drums:

G(onB) G(onB^b) A G(onC) G(onB)

Vocal: — got that rhy - thm Got that rhy - thm of the road, ah Oh oh oh,

Other:

Guitar I:

Guitar II:

Bass:

Drums:

G(onB) G(onB^b) A

Vocal

she get cra - zy 1.) Wo-man get 1.2.) cra - zy if she can't go Oh, but—
2.) She get

Other

Guitar I

Guitar II

Bass

Drums

A

Vocal

she just look-in' good — look-in' good — You know —

Other

Guitar I

Guitar II

Bass

Drums

Music score for a song, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums parts. The score is divided into two systems, each with a key signature change (F and A).

System 1 (Key of F):

- Vocal:** Lyrics: "her Some times, you got to run You".
- Other:** Empty staff.
- Guitar I:** Features complex fretwork, including triplets and slides (S). Fingering is indicated below the staff.
- Guitar II:** Empty staff.
- Bass:** Features a steady eighth-note pattern with triplets.
- Drums:** Features a pattern of eighth notes with triplets.

System 2 (Key of A):

- Vocal:** Lyrics: "run-nin' blind, but She'll jump the gun".
- Other:** Empty staff.
- Guitar I:** Features complex fretwork, including triplets and slides (S). Fingering is indicated below the staff.
- Guitar II:** Empty staff.
- Bass:** Features a steady eighth-note pattern with triplets. A "8va" marking indicates an octave shift.
- Drums:** Features a pattern of eighth notes with triplets.

A B^b F G B^b C D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S.

Coda

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm

1H.C

Tapping with R.H.

D C D

The musical score for 'A' is arranged in a standard multi-staff format. The staves are labeled on the left as Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and articulation marks. Guitar I and Guitar II parts feature complex fretboard techniques, including triplets, bends, and vibrato. The Bass part provides a steady rhythmic foundation with a mix of eighth and sixteenth notes. The Drums part uses a standard drum notation with 'x' marks for hits and 'y' marks for cymbals.

The musical score for 'A' is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. Guitar I and II parts include tablature (T and B lines) with fret numbers and techniques like bends (b), harmonics (H), and palm mutes (P). The Bass part features a mix of eighth and sixteenth notes. The Drums part uses 'x' marks to indicate specific drum hits. The score is divided into measures by vertical bar lines, and the piece concludes with a double bar line and a final chord symbol 'F#m'.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is divided into three systems, each corresponding to a chord: A, B^b, and F. The guitar part is written in standard notation with a key signature of one sharp (F#). The bass part is written in standard notation with a key signature of one sharp (F#). The drums part is written in standard notation with a key signature of one sharp (F#). The guitar part includes various techniques such as palm muting (P), harmonics (H), and bends (B). The bass part includes various techniques such as palm muting (P), harmonics (H), and bends (B). The drums part includes various techniques such as palm muting (P), harmonics (H), and bends (B).

[illegible]

G(onD)

D

A(onD)

Vocal

of the road _____ Oh _____ oh _____ oh, _____ she get cra - zy

Other

Guitar I

Guitar II

Bass

Drums

A(onD)

C(onD)

G(onD)

Vocal

Wo-man get cra - zy (if) she can't _____ go _____ Oh, _____ oh, _____

Other

Guitar I

Guitar II

Bass

Drums

A(onD) C(onD) G(onD)

Vocal

I'm look - in' good, oh yes

Other

Guitar I

Guitar II

Bass

Drums

C rit. G(onB) G(onB^b) D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Tapping Harm.

Tapping Harm.

INTRUDER

イントルーダー

Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

この曲は、次の「オー・プリティ・ウーマン」に続く前奏曲というべきものだ。かなりフリー・スタイルの演奏ではあるが、ドラムは8ビートのリズム・パターンを叩いており、しっかりとテンポをキープしながら演奏しよう。この曲では、シンセサイザーも使われている。そのサウンドは、ディストーション・ギター風のものではあるが、アナログ・シンセらしい、少し昔風のサウンドといってもよいだろう。ギターやベースは半音下げたチューニ

ングで弾かれており、シンセなども実際の音程は譜面のものよりも半音低くなっているので注意してもらいたい。ギターは、ピック・スクラッチや、フィード・バック音などをほとんどフリー・スタイルで鳴らしており、あまり譜面にこだわらずに自由に演奏してよいだろう。また、アーミングも多用しているが、これは思いきり激しく、大きく音を変化させるようにしよう。

(Tuning = Half Step Down)

N.C.

E

< Synth. >

Pick Scratch →

Pick Scratch →

B^b

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Other: E B^b

Guitar: (Pick Scratch) Feed Back & Arm

Bass: T A B

Drums: /

Other: B^b E

Guitar: /

Bass: /

Drums: /

Other: E B^b(onE) E

Guitar: /

Bass: /

Drums: /

Other: E B^b(onE)

Guitar: (Feed Back & Arm) Pick Scratch & Feed Back

Bass: % % % % %

Drums: % % % % %

Other: B^b(onE) E

Guitar: Pick Scratch Arm

Bass: % % % % %

Drums: % % % % %

Other: E B^b

Guitar: 8va Harm. Harm. Arm

Bass: % % % % %

Drums: % % % % %

Other: E B^b

Guitar: (8va Harm.) → Feed Back & Arm → (Harm.) → Feed Back & Arm →

Bass: 0 0 7 0 7 0 7 0

Drums: ♯

Other: B^b E

Guitar: (wavy lines)

Bass: % % %

Drums: % % %

Other: E

Guitar: (Feed Back & Arm) → (Feed Back & Arm) →

Bass: % % % % %

Drums: % % % % %

(OH) PRETTY WOMAN

オー・プリティ・ウーマン

Words & Music by Roy Orbison and Bill Dees

ロイ・オービソンが64年に放った大ヒット曲のカヴァーだ。イントロと1～4小節目のギターは、アルペジオ風に弾いているもので、コードを弾くように音を残しながら弾こう。ここでは6弦2フレットを親指で押えてしまえば、コード・チェンジのたびに指を動かす必要はない。イントロ5小節目からは、右手のミュートをうまく使って、スタッカートで弾いている。また6小節目では、ピッキング・ハーモニクスで弾いた音をアームを使ってヴィブラートをかけるといったテクニックも使っている。全体を通してギターのサウンドは、少しナチュラルなディストーションのかけられたものになっているが、コーラス系のエフェクターも使われ

ているようで、このサウンドはバッキングなどでのアルペジオ・フレーズに効果的なようだ。□の直前で弾かれているGt.2のフレーズは、クリーンなサウンドでのオクターヴ奏法だ。Gt.2はこの部分だけしか弾かれておらず、このフレーズをGt.1に取り入れるか省略するかすれば、ギターは1本だけで十分だ。この曲のベースやドラムもテクニック的にはほとんど問題なく、いたってシンプルなものだ。テンポも演奏しやすいミディアム・テンポであり、落ち着いてプレイできるだろう。この曲ではボーカルやコーラスに力を入れて、歌をじっくりと聴かせるようにしよう。

38

(Tuning = Half Down)

Intro.

The musical score for the Intro of "(OH) Pretty Woman" is presented for five instruments: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4. The Intro section spans 6 measures. Above the staff, the chords A, F#m, and A are indicated. The guitar parts show specific fretting and picking patterns. The bass part shows a simple line with some syncopation. The drums part shows a simple pattern with some syncopation.

E

Vocal

Guitar I

Pickin' Harm.

Arm. vib.

Arm.

Woh

Guitar II

Bass

Drums

39

E

Vocal

Guitar I

Guitar II

Bass

Drums

Pre - tty



Vocal

A **F#m** **A**

wo - man walk - ing down the street — Pre - tty wo - man the kind I'd
wo - man won't you par - don me — Pre - tty wo - man I could - n't
wo - man don't — walk on by — Pre - tty wo - man don't —

Guitar I

Guitar II

Bass

Drums

40

Vocal

F#m **D** **to 2/4** **E**

like to meet — Pre - tty wo - man,
help but see — Pre - tty wo - man,
make me cry — Pre - tty wo - man,
I don't be - lieve you, — it must be
Oh you look love - ly — a - s can

Guitar I

Guitar II

Bass

Drums

E **B**

Vocal

true No one can look as good as you
 be A - re you lone - ly just like me

Guitar I

Guitar II

Bass

Drums

G.I. (2x) tr

H+P
H+P

0 0 4 2 0 4 2 0

7 7 6 9 7 11 9 7

41

1. 2. **E**

Vocal

mer-cy Ah— Pre-tty

Guitar I

Guitar II

Bass

Drums

0 0 0 4 2 0 4 2 0

0 0 0 4 2 0 4 2 0

0 0 0 4 2 0 4 2 0

C

Vocal

Dm G C C(onB) C(onA) Am

Pre - tty wo - man, stop a while — Pre - tty wo - man talk a while —

Guitar I

Guitar II

Bass

Drums

Vocal

Dm G C F

Pre - tty wo - man give your smile — to me —

Guitar I

Guitar II

Bass

Drums

Chords: Dm G C C(onB) C(onA) Am

Vocal: Pre - tty wo - man yeah yeah yeah — Pre - tty wo - man look my way —

Guitar I: (TAB) 0 2 3 1 0 3 3 0 0 3 3 0 3 0 1 2 0 1 0 2 2 4 5 3 5

Guitar II: (TAB) — — — —

Bass: (TAB) 0 0 3 2 0 0 0 2 0 4 3 3 2 2 2 0 2 4 2 4 2

Drums: (TAB) — — — —

43

Chords: Dm G C A

Vocal: Pre - tty wo - man say you'll stay — with me — 'Cause I —

Guitar I: (TAB) 2 0 2 0 1 3 0 3 3 0 0 3 3 3 0 5 5 2 2 0 2

Guitar II: (TAB) — — — — 9 9 7 7

Bass: (TAB) 0 0 2 3 4 0 0 5 4 3 3 0 0

Drums: (TAB) — — — —

Chords: F#m, D, E

Vocal: need you need you to night

Guitar I: [Tablature]

Guitar II: [Tablature]

Bass: [Tablature]

Drums: [Tablature]

Chords: E, D

Vocal: Pre - tty don't

Guitar I: [Tablature]

Guitar II: [Tablature]

Bass: [Tablature]

Drums: [Tablature]

D.S.

Coda

E

Vocal

walk a - way — yeah — O - kay —

Guitar I

Guitar II

Bass

Drums

45

E

Vocal

if that's the way it must be O - kay I guess I'll

Guitar I

Guitar II

Bass

Drums

Vocal

E

go on home, — it's late — There'll be to - mo - row night, but wait what do I

Guitar I

tr

Guitar II

Bass

Drums

Vocal

E

see — She's walk - ing back to

Guitar I

Pick Scratch

Arm. Vib.

Pick Scratch

Guitar II

Bass

Drums

E

Vocal

me

Guitar I

Arm.

Arm.

Guitar II

Bass

Drums

47

Vocal

Oh, oh pre - tty wo - man

Guitar I

Guitar II

Bass

Drums

DANCING IN THE STREET

ダンシング・イン・ザ・ストリート

Words & Music by William Stevenson, Marvin Gaye and Ivy Hunter

オリジナルはモータウン系の女性コーラス・グループ「マーサ&パンデラス」が64年に放った大ヒット曲だが、ヴァン・ヘイレンの場合は後に「キンクス」がカバーしているので、そちら経由だろう。このヴァン・ヘイレン・ヴァージョンでは、シンセによるシーケンサー的なフレーズを前面に押しだしている。これは手弾きでもかまわないが、やはりシーケンサーを使った方が、きれいな16分音符を演奏できるだろう。リズムは16ビートであり、ドラムが叩くカウベルの音が印象的だ。譜面ではハイハットの位置に、Cの印で書かれているのがカウベルの意味だ。ギターは、シンセと同様なフレーズも弾いているが、まったくのユニゾンではなく、ピッキング・ハーモニクスやチョーキングを使って、少しアソビの音も加えている。ベースのパターンは休譜によるフレーズの間をうまく使ったものだ。ドラムのハイハットは両手を使

って叩けば問題はないのだが、問題はカウベルだ。レコードでは、このカウベルの音はオーバー・ダビングによると思われる。譜面では、ドラマーが叩けるようなパターンとしてコピーしてあるが、テクニク的にどうしても難しい部分もあるだろう。その辺は各自工夫して、パターンを少し変えたりしてもらいたい。図では16小節のギター・ソロがある。ここでは細かいリズムの音譜も多いが、チョーキングやハンマリング、プリングなどの左手のテクニクを使って、安定したフィンガリングで弾くようにしよう。なお、譜面はシンセのみ実音で書かれており、他は半音下げチューニングに対応して記譜されているので注意。ノーマル・チューニングでプレイする時は、タブ譜の数字をすべて1つ下にずらして弾くとよいが、どちらにしても難易度は変わらない。

48

(Tuning = Half Down)

Intro.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(D) <Synth.>

(C = Cowbell)

A E^b7 D^b7

Vocal: Woo Ah Yeah

Other: (D7) (C7)

Guitar I: [Empty staff]

Guitar II: [Staff with notes and fret numbers]

Bass: [Staff with notes and fret numbers]

Drums: [Staff with drum notation]

E^b7 D^b7

Vocal: [Empty staff]

Other: (D7) 4 (C7)

Guitar I: [Staff with notes, fret numbers, and phrasing marks (Ph)]

Guitar II: [Staff with notes and fret numbers]

Bass: [Staff with notes and fret numbers]

Drums: [Staff with drum notation]

(D7)

D^b7

4 (C7)

4

4

$D^b 7$

 $E^b 7$

(C7)

(D7)

4

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major (one sharp) and 4/4 time. The guitar part features a prominent arpeggiated melody in the first system, with a "Ph" (Phrygian) mode indicated. The bass line provides a steady accompaniment, and the drums play a simple, rhythmic pattern. The score is divided into three systems, each with a key signature change indicated by a sharp sign in the first system and a double sharp sign in the second system. The guitar part includes a "H.C. D" (Harmonized Chord) in the second system. The bass part includes a "H.C. D" in the second system. The drums part includes a "H.C. D" in the second system.

4

△

Vocal

D^b7 E^b7 We'll be dan -

dan - cing in the street They're dan - cin' in Chi - ca - go

Other

(C7) 4 (D7)

Guitar I

Guitar II

Bass

Drums

Vocal

E^b7 cing Dan - cing in the street Down in New Or - leans Up in New York Ci -

Other

(D7) 4

Guitar I

Guitar II

Bass

Drums

E^b7C A^b7

Dan-cing in the

street

Sweet

sweet

- ty

All

we

ne-ed

is

mu

- si - c

s - we - et

(D7)

(G7)

gva

52

A^b7 sweet sweet

mu

sic

sweet

mu - sic

e - very

where

oh

mu - sic

There'll be

mu

- sic

e - very

where

There'll be

(G7)

(gva)

Vocal $E^b 7$ oh

swin - gin', sway - in', re - cords play - in' Dan - cing in the street

Other (D7)

Guitar I

Guitar II

Bass

Drums

Vocal $E^b 7$ (D) $G 7$ oh doesn't mat - ter what you we - ar just as

Other (D7) (F#7)

Guitar I

Guitar II

Bass

Drums

Vocal

Cm7 F7

long as you are there — Come on e - very guy — grab a girl —

Other

(Bm7) *gva* → (E7)

Guitar I

C D C D

Guitar II

Bass

Drums

Vocal

B^b7 to $\text{to } \text{E}^{\flat}7$

E - very whe - re round the world — The'll be dan - cin' —

(A7) *gva* → (D7)

Other

Guitar I

Ph C D Ph

Guitar II

Arm Arm

Bass

Drums

Vocal $E^b 7$ Oh

They're dan-cing in the street It's just an

Other (D7)

Guitar I

Guitar II

Bass

Drums

Vocal $E^b 7$ oh

in - vi - ta - tion across the na - tion A chance for the folks to meet

Other (D7)

Guitar I

Guitar II

Bass

Drums

Vocal

E^b7

There'll be laugh - in' sing - in' mu - sic swing - in'

Other

(D7)

Guitar I

Guitar II

Bass

Drums

Vocal

E^b7

Dan - c - ing in the street Phi - la - del - phia, Pa., —

Other

(D7)

Guitar I

Guitar II

Bass

Drums

Dan - cing in the street

Phi - la - del - phia, Pa., —

13 4

4 5

Vocal $E^b 7$ Dan-cing in the street —
Bal - ti - more and D. C. — now — Can't for-get the Mo - tor Ci -

Other (D7)

Guitar I

Guitar II

Bass

Drums

Vocal $E^b 7$ Dan-cing in the street —
- ty All we ne-ed — is mu -

Other (D7)

Guitar I H P H P

Guitar II

Bass

Drums

D.S.

Vocal $E^b 7$ Coda

Other (D7)

Guitar I

Guitar II

Bass

Drums

System 1

Vocal: A^b7 E^b7

Other: (G7) $(8va) \rightarrow$ (D7)

Guitar I: 11 13 11 13 13 13 13 11

Guitar II: H.C D P H \downarrow P P S 1H.C

Bass: 4 4 4 4 4 4 4 4

Drums: x x x x x C C C C C

System 2

Vocal: A^b7 G7

Other: (G7) $(8va) \rightarrow$ (F#7)

Guitar I: 4 4

Guitar II: S H.C D P H.C D P H.C $8va$ H P H.C D C H.U

Bass: 4 4 4 4 4 4 4 4

Drums: x x x x x C C C C C

B^b7 [H] E^b7

Vocal: ———— | *Dan - cin' they're dan-cing in the street* ————

(A7) (8va) (D7)

Other: *Dan - cin' they're dan-cing in the street*

Guitar I: *Dan - cin' they're dan-cing in the street*

Guitar II: *Pick Scratch (8va)* *Pick Scratch*

Bass: *Dan-cing in the street*

Drums: *Dan-cing in the street*

Vocal: *Way down in L. A. e - ve - ry - day*

(D7)

Other: *Way down in L. A. e - ve - ry - day*

Guitar I: *Way down in L. A. e - ve - ry - day*

Guitar II: *Way down in L. A. e - ve - ry - day*

Bass: *Way down in L. A. e - ve - ry - day*

Drums: *Way down in L. A. e - ve - ry - day*

Vocal: E^b7 Dan-cing in the street Oh
 they're dan-cing in the street San Fran - Cis - co wa -

Other: (D7)

Guitar I:

Guitar II:

Bass: H

Drums:

Vocal: E^b7 oh oh
 - y they do it e - ve - ry - day now A-cross the O-cean blue

Other: (D7)

Guitar I:

Guitar II:

Bass: H

Drums:

Fade Out

LITTLE GUITARS

リトル・ギター

Words & Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

この曲のイントロ部分は、アコースティック・ギターによるソロ演奏だ。スパニッシュ・スタイルのギター・ソロであり、使われている楽器は、クラシック・ギターと呼ばれるようなタイプのものだ。この曲では半音下げたチューニングで演奏されているが、このイントロ部分のギターは、カポタストを3フレットにつけて弾かれている。もしもノーマル・チューニングで弾くのならカポタストを2フレットにつければ同じキーになるだろう。この部分はピックを使わず、指を使ってのピッキングだ。Introの7小節目からのトレモロ・ピッキングは、右手の人差指、中指、薬指、それに小指を使ってピッキングし、低音部のメロディーを親指を使って弾いているのだ。これはフラメンコ・ギターなどでよく使わ

れる演奏スタイルだが、かなり高度なテクニックを要求されるものだ。囚からは、エレクトリック・ギターによるプレイだ。囚前半のリフではチョーキングのテクニックをしっかりと行い、音をなめらかにつなげるように弾こう。なお、ギターのサウンドは、ナチュラル・ディストーションに少しコーラス系のエフェクターがかけられたものになっている。囚のバッキングは、ピックの他、指も使ってピッキングしているようだ。ここはスタッカートで、音を短く切るように弾こう。囚で弾かれているギター・ソロは、ボトルネック・バーを使ったスライド奏法だ。ギター・サウンドはナチュラルなものだが、少しディレイをかけて広がりのあるサウンドを作り出しているようだ。

(Tuning = Half Step Down)

Intro (Tempo Rubato)

N.C.

The musical score is arranged for a band. It includes staves for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 3/4. The score includes a capo instruction for Guitar I at the 3rd fret. The notation includes various musical symbols such as notes, rests, and slurs, along with specific fingerings and slurs for the guitar parts.

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N.C.

(Fast)

64

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

65

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(Slow)
N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Musical score for "N.C." by The Beatles. The score is arranged for six parts: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The score is divided into five measures. The first four measures are marked "N.C." (No Chords) and the fifth measure is marked "F#m". The Vocal and Other parts are silent throughout. Guitar I plays a melodic line in the fifth measure, with fret numbers 7, 6, 7, 7, 4, 6, 4 indicated below the staff. Guitar II is silent. The Bass part plays a simple bass line in the fifth measure, with fret numbers 2, 2, 2 indicated below the staff. The Drums part plays a consistent rhythm throughout, with a snare drum hit on the second beat of the fifth measure.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a guitar, bass, and drums. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The bass part is written in bass clef with the same key signature and time signature. The drums part is written in bass clef with a key signature of three sharps and a time signature of 4/4. The score is divided into five measures. The first measure contains the vocal melody and the guitar melody. The second measure contains the guitar melody. The third measure contains the guitar melody. The fourth measure contains the guitar melody. The fifth measure contains the guitar melody. The guitar part is labeled "Guitar I" and "Guitar II". The bass part is labeled "Bass". The drums part is labeled "Drums". The score is written in a standard musical notation style with a key signature of three sharps and a time signature of 4/4.

Chord progression: F# C#(onF#) E(onF#) B(onF#)

Vocal: [Staff with treble clef, key signature of three sharps, and five measures of whole rests.]

Other: [Staff with treble clef, key signature of three sharps, and five measures of whole rests.]

Guitar I: [Staff with treble clef, key signature of three sharps, and five measures. Measure 1 has a 4-measure rest. Measure 2 has a 4-measure rest. Measure 3 has a 4-measure rest. Measure 4 has a 4-measure rest. Measure 5 has a 4-measure rest. Fingering: 12 11 11 11 10 9 10 9 10 11 10 10 9 9 7 7.]

Guitar II: [Staff with treble clef, key signature of three sharps, and five measures of whole rests.]

Bass: [Staff with bass clef, key signature of three sharps, and five measures of whole rests.]

Drums: [Staff with bass clef, key signature of three sharps, and five measures. Measure 1 has a 4-measure rest. Measure 2 has a 4-measure rest. Measure 3 has a 4-measure rest. Measure 4 has a 4-measure rest. Measure 5 has a 4-measure rest.]

Chord progression: B(onF#) D(onF#) F# C#(onF#) E(onF#) B(onF#) D(onF#)

Vocal: [Staff with treble clef, key signature of three sharps, and six measures of whole rests.]

Other: [Staff with treble clef, key signature of three sharps, and six measures of whole rests.]

Guitar I: [Staff with treble clef, key signature of three sharps, and six measures. Measure 1 has a 4-measure rest. Measure 2 has a 4-measure rest. Measure 3 has a 4-measure rest. Measure 4 has a 4-measure rest. Measure 5 has a 4-measure rest. Measure 6 has a 4-measure rest. Fingering: 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7.]

Guitar II: [Staff with treble clef, key signature of three sharps, and six measures of whole rests.]

Bass: [Staff with bass clef, key signature of three sharps, and six measures of whole rests.]

Drums: [Staff with bass clef, key signature of three sharps, and six measures. Measure 1 has a 4-measure rest. Measure 2 has a 4-measure rest. Measure 3 has a 4-measure rest. Measure 4 has a 4-measure rest. Measure 5 has a 4-measure rest. Measure 6 has a 4-measure rest.]

B F# B(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

69

B(onA) D# A(onC#)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C[#]sus4 C[#] B F[#] E

Vocal: Se - no - ri - ta I'm in trou - ble a - gain__ And I can't get__ free__
 I can see you don't know which way to turn__ But the sun still__ shines__

Other:

Guitar I:

Guitar II:

Bass:

Drums:

70

E (Se - no - ri F[#] ta)

Vocal: You're ex - act - ly what the doc - tor or - der - ed Come on,
 Don't you know that you can dance with me__

Other:

Guitar I:

Guitar II:

Bass:

Drums:

E **C** **A**

Vocal: talk to me 1.3.) Can't crawl be - fore I'm
A ny times 2.) You say you're lone - some, just

Other: —

Guitar I: 4 4 2 2 4 2 5 2 2 2

Guitar II: —

Bass: 4 4 0 2 4 0 0 0 0 0 0 0 0

Drums: % % %

A

Vocal: out of the woods (But) There's ex - cep - tions to the rule
get - ing by But you turn your eyes from me

Other: —

Guitar I: 4 4 5 6 7 0 2 2 4 4 5 6 7 4 4 4 5 6

Guitar II: —

Bass: % % %

Drums: % % %

Vocal E ¹ F#

could see It's you and me

Other

Guitar I

T A B

11 9 11 11 11 9 11 11 11 11 9 11 11 11 9 12 11 9 12 11 9 9 12 11 9 11 11 9 11 11 9 11 9

Guitar II

T A B

Bass

T A B

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

Drums

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

Vocal F# E

Woo woo

Other

Guitar I

T A B

4 4 2 2

Guitar II

T A B

Bass

T A B

4 4 0 0 2 4

Drums

2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

[F] 2 F#

Vocal: could see _____ You and _____ me _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Coda 1 **[G] C#sus4 C# C#sus4 C# [H] B**

Vocal: Sing to _____ me _____

Other: _____

Guitar I: _____

Guitar II: _____

Bass: _____

Drums: _____

Bottle Neck →

Bottle Neck →

②

Chord progression: B C#sus4 C# B

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with notes and fret numbers: 4 7 4 4 2 6 4, 7 6 6 7 7 4 7, 7 6 4 4, 7 4 6 6 7 4, 4 7 4 4 6 4 4]

Guitar II: [Staff with notes and fret numbers: 6 6 6 14, 12 12 12]

Bass: [Staff with notes and fret numbers: 2 4 4 4 4 4 4, 6 6 6 6 4, 2, 4 4 2 2 4 4 4]

Drums: [Staff with double bar lines]

Chord progression: C#sus4 C# I B

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with notes and fret numbers: 7 6 6 7 7 4 7, 7 6 4 4 6 4, 4 4 6 4 7 4, 7 9 9 11 13, 12 13 14 13 16 13]

Guitar II: [Staff with notes and fret numbers: 6 6 6 14, 12, (Bottle Neck) ↓, (Bottle Neck) ↓]

Bass: [Staff with notes and fret numbers: 6 4 6 4, 2 2 2 2 2 2 2 2, % % %]

Drums: [Staff with notes and fret numbers: % % % %]

This page of musical notation is for a song in the key of D major (indicated by two sharps). It features six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The notation includes various musical symbols, fret numbers, and performance instructions.

Vocal: The vocal line starts with a whole rest, followed by a melodic phrase in the first system. In the second system, it begins with a whole rest, then a melodic phrase starting on E4, followed by a "1x tacet" instruction. The third system continues with a melodic phrase starting on E4, followed by a "1x tacet" instruction, and then a measure with a whole rest and a "D.S.2" instruction.

Other: The other instrument part is mostly silent, with whole rests throughout the piece.

Guitar I: The guitar I part features a melodic line with various fret numbers (16, 18, 19, 13, 11, 12, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 78

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a 12-measure piece in the key of D major (indicated by two sharps) and 4/4 time. The score is arranged for a guitar ensemble (Guitar I and Guitar II), a bass, and drums. The guitar parts are written in treble clef, while the bass and drums are in bass clef. The score includes a key signature change from D major to D minor (three sharps) in the final measure. The guitar parts feature a variety of techniques, including power chords, arpeggios, and a complex solo in the final measure. The bass and drums provide a steady accompaniment throughout the piece.

Instrumentation: Guitar I, Guitar II, Bass, Drums.

Key Signature: D major (two sharps) / D minor (three sharps).

Time Signature: 4/4.

Measure 1: Guitar I and II play a power chord (D4, F#4, A4). Bass and Drums play a steady quarter-note accompaniment.

Measure 2: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 3: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 4: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 5: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 6: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 7: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 8: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 9: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 10: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 11: Similar to Measure 1, with a steady quarter-note accompaniment.

Measure 12: The key signature changes to D minor (three sharps). The guitar parts play a complex solo, while the bass and drums continue their steady accompaniment.

BIG BAD BILL (IS SWEET WILLIAM NOW)

ビッグ・バッド・ビル

Words & Music by Jack Yellen and Milton Ager

古いジャズのスタイルでの演奏だ。クラリネットも入れられており、雰囲気のあるプレイを行っている。ペースはウッド・ベース、ドラムもブラシを使っている演奏だ。リズムは8分音符が3連符のノリの、いわゆる“シャツフル・ビート”というやつだ。ギターはエレクトリックだが、そのサウンドは非常にナチュラルなもので、まるでアコースティック・ギターに近いものになっている。昔のジャズによくあったような、4ビートのカッティングを行っているが、アクセントを2拍と4拍につけるようにするのがポイントだ。クラリネットは、サンプリング・シンセなどで代用できるように譜面は実音で書かれている。本物のクラリネットを

使うときは、譜面よりも1音上の高さに移調して演奏するとよいだろう。軽快なテンポで演奏されているが、□の直前ではリタルダンドしているので注意しよう。ここはボーカルのメロディーに合わせるようにして、呼吸の合った演奏を心がけたい。ギターはすべてコード・カッティングを行っているだけだが、このコードは決して6弦全部を鳴らすのではなく、軽い感じになるように、3〜4音だけ鳴らすようなつもりで弾くようにしよう。テンションなどを使った複雑なコードはほとんどないので、コード・チェンジもスムーズに行なうようにしたい。

78

Intro.

N.C. F Dm G7 C F C

< Clarinet >

< Ac. Bass >

< Brush >

The musical score is arranged in six staves. The top staff is for the Vocal line, which includes a key signature of one flat and a common time signature. The second staff is for the Clarinet, showing a melodic line. The third and fourth staves are for Guitar I and Guitar II, with fret numbers indicated below the notes. The fifth staff is for the Bass, showing a rhythmic line with fret numbers. The bottom staff is for the Drums, with a brush pattern indicated. The score includes an introduction and a main section with various musical notations and chord symbols.

Chord progression: F Dm G7 C F F7 A7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the first system: The system contains five measures. Chords are indicated above the vocal staff: F (measures 1-2), Dm (measure 2), G7 (measure 3), C (measure 4), F (measure 5), F7 (measure 6), and A7 (measure 7). The 'Other' staff has a melodic line with eighth and quarter notes. 'Guitar I' has a lead line with chords and fingerings: measure 1 (F5, B7, 8), measure 2 (Dm7, 8), measure 3 (G7, 3, 3, 4, 3, 5), measure 4 (C, 1, 0, 2, 3), measure 5 (F, 6, 5, 7, 8), measure 6 (F7, 8, 7), and measure 7 (A7, 10, 12, 11, 12). 'Guitar II' is silent. 'Bass' has a line with fingerings: measure 1 (3, 0), measure 2 (0, 3), measure 3 (3, 3), measure 4 (3, 3), measure 5 (3, 4), measure 6 (3, 4), and measure 7 (0, 2). 'Drums' has a simple pattern marked with 'x'.

Chord progression: A7 B^b G7 F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Detailed description of the second system: The system contains four measures. Chords are indicated above the vocal staff: A7 (measures 6-7), B^b (measure 8), G7 (measure 9), and F (measure 10). The 'Other' staff continues the melodic line. 'Guitar I' has a lead line with chords and fingerings: measure 6 (A7, 7, 8), measure 7 (A7, 7, 8), measure 8 (B^b, 7, 8), and measure 9 (F, 6, 5, 7, 8). 'Guitar II' is silent. 'Bass' has a line with fingerings: measure 6 (2, 4, 0, 3), measure 7 (1, 3, 4), measure 8 (0, 0), and measure 9 (3, 3, 4). 'Drums' has a simple pattern marked with 'x'.

Chord progression: D7 G7 C F Dm

Vocal: [Silent]

Other: [Melodic line]

Guitar I: [Chords and fingerings]

Guitar II: [Silent]

Bass: [Bass line]

Drums: [Drum pattern]

Chord progression: G7 C A F A7 D

Vocal: Well way down yon - der in Louis - ville Lived a cat named

Other: [Melodic line]

Guitar I: [Chords and fingerings]

Guitar II: [Silent]

Bass: [Bass line]

Drums: [Drum pattern]

Vocal

D G C F Dm

Big Bad Bill I want to tell you___ Oh the cat was rough and tough___ He could

Other

Guitar I

T A B

3 3 4 5 1 0 2 3 6 5 7 8 6 7 5

Guitar II

T A B

Bass

T A B

2 4 0 0 3 0 3 0 3 0

Drums

3 3 3 3

81

Vocal

G C B F A7 D

strut his staff___ Had the whole___ town scared to death___ When he walked by they all

Other

Guitar I

T A B

3 3 4 5 1 0 2 3 6 5 7 8 10 12 11 12 7 7 5

Guitar II

T A B

Bass

T A B

3 3 3 3 0 2 0 2

Drums

3 3 3 3 3 3 3 3

Chords: D, G7, C7, B7

Vocal: held their breath He's a fight - ing man, sure e-nough

Other: (Instrumental accompaniment)

Guitar I: (Instrumental accompaniment with tablature)

Guitar II: (Instrumental accompaniment)

Bass: (Instrumental accompaniment with tablature)

Drums: (Instrumental accompaniment)

Chords: C7, Gm7, D, Gm7, G7(-9) rit.

Vocal: And then Bill — got him-self a wife — Now he leads a diffe-rent

Other: (Instrumental accompaniment)

Guitar I: (Instrumental accompaniment with tablature)

Guitar II: (Instrumental accompaniment)

Bass: (Instrumental accompaniment with tablature)

Drums: (Instrumental accompaniment)

Chords: C, Caug7, C F, C, F, Dm

Tempo: *a tempo*

Vocal: life _____ Big Bad Bill is Sweet Willi - am now _____

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers: 9, 2, 3, 6, 5, 7, 8, 1, 0, 2, 3, 6, 5, 7, 8, 6, 7, 5]

Guitar II: [Musical notation]

Bass: [Musical notation with fret numbers: 3, 0, 3, 0, 3, 0]

Drums: [Musical notation with 'x' marks for hits]

83

Chords: G7, C, F, F7, A7

Vocal: Marri - ed life done changed him _____ some - how _____

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers: 3, 3, 4, 3, 5, 1, 0, 2, 3, 6, 5, 7, 8, 6, 8, 7, 8, 10, 12, 11, 12]

Guitar II: [Musical notation]

Bass: [Musical notation with fret numbers: 3, 3, 3, 3, 3, 3, 3, 4, 0, 1, 2, 2, 4]

Drums: [Musical notation with 'x' marks for hits]

Vocal

A7 B^b G7 F

He's the man the town used to fear Now they all call him Sweet Pa - pa

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D G7 C

Will - ie Dear Strong - er than Sam - son I dec - lare Till a brown skin wo - man

Other

Guitar I

Guitar II

Bass

Drums

Chords: C, F, C, F, Dm

Vocal: bobbed his hair — Big Bad Bill don't fight a - ny - more —

Other: [Instrumental line]

Guitar I: [Chords and fingerings: 6 5 7 8, 1 0 2 3, 6 5 7 8, 6 7 7 5]

Guitar II: [Empty staff]

Bass: [Fingerings: 3, 3, 3, 0, 3, 0]

Drums: [Rhythmic notation]

85

Chords: G7, C, F, F7, A7

Vocal: No no no — (He's) doin' the dish - es — (and) mop - pin' up that floor — Yes he

Other: [Instrumental line]

Guitar I: [Chords and fingerings: 3 3 4 3 5, 1 0 2 3, 6 5 7 8, 8 7 8 7, 10 11 12 11 12]

Guitar II: [Empty staff]

Bass: [Fingerings: 3, 3, 3, 3, 3, 2, 3, 4, 0, 2]

Drums: [Rhythmic notation]

Chord progression: A7, B^b, G7, F

Vocal: is Well he used to go out drink-in' look-in' for a fight Now he got-ta see that Sweet wo-man

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment]

Guitar II: [Instrumental accompaniment]

Bass: [Instrumental accompaniment]

Drums: [Instrumental accompaniment]

Chord progression: D, G7, C, F, Dm

Vocal: eve-ry night Big Bad Bill is Sweet Willi-am now

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment]

Guitar II: [Instrumental accompaniment]

Bass: [Instrumental accompaniment]

Drums: [Instrumental accompaniment]

Chords: G7 C E F C F Dm

Vocal: Oh _____ play it boys

Other: [Melodic line]

Guitar I: [Fingerings: 3 4 5, 1 2 3, 6 5 7 8, 1 2 3, 6 5 7 8, 6 7 5]

Guitar II: [Empty staff]

Bass: [Fingerings: 0, 3, 3, 3, 0, 3, 0]

Drums: [Rhythmic notation]

Chords: G7 C F F7 A7

Vocal: [Empty staff]

Other: [Melodic line]

Guitar I: [Fingerings: 3 4 5, 1 2 3, 6 5 7 8, 8 7, 10 12 11 12]

Guitar II: [Empty staff]

Bass: [Fingerings: 3, 3, 3, 3, 4 0 1, 2, 2 4, 0 2 0]

Drums: [Rhythmic notation]

Chord progression: B^b G7 F D G7

Vocal: Oh _____ yeah,

Other: [Melodic line]

Guitar I: [Chords and Fingering]

Guitar II: [Empty staff]

Bass: [Bass line]

Drums: [Drum pattern]

Chord progression: G7 C F F

Vocal: Woo, I _____

Other: [Melodic line]

Guitar I: [Chords and Fingering]

Guitar II: [Empty staff]

Bass: [Bass line]

Drums: [Drum pattern]

C F Dm G7 C F F7

Vocal

like that, yeah

Other

Guitar I

Guitar II

Bass

Drums

A7 B^b G7 F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D G7 C F Dm

Vocal: Ah

Other: (Melodic line with triplets)

Guitar I: (Fretboard diagrams for D, G7, C, F, Dm)

Guitar II: (Empty staff)

Bass: (Bass line with triplets)

Drums: (Drum pattern with triplets)

Chord progression: G7 C G F C F Dm

Vocal: Well Big Bad Bill don't fight a - ny - more

Other: (Melodic line with triplets)

Guitar I: (Fretboard diagrams for G7, C, G, F, C, F, Dm)

Guitar II: (Empty staff)

Bass: (Bass line with triplets)

Drums: (Drum pattern with triplets)

Chords: G7, C, F, F7, A7

Vocal: No he don't _____ He's doin' the dish - es _____ (and) mop-pin' up that floor _____ Yes he

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers: 3, 4, 5, 1, 2, 3, 6, 7, 8, 10, 11, 12]

Guitar II: [Musical notation]

Bass: [Musical notation with fret numbers: 3, 3, 3, 3, 4, 0, 1, 2, 2, 4]

Drums: [Musical notation with triplets and rests]

91

Chords: A7, B^b, G7, F

Vocal: is _____ Well he used to go out drink - in', look in' for a fight Now he got - ta see that sweet wo - man

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers: 10, 11, 12, 7, 8, 7, 8, 6, 5, 7, 8]

Guitar II: [Musical notation]

Bass: [Musical notation with fret numbers: 0, 2, 0, 3, 4, 0, 0, 3, 3, 4]

Drums: [Musical notation with triplets and rests]

Chord progression: D, G7, C, F, F7

Vocal: eve - ry night — Big Bad Bill is Sweet Willi-am now Doin' the

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment with fret numbers]

Guitar II: [Instrumental accompaniment]

Bass: [Instrumental accompaniment with fret numbers]

Drums: [Instrumental accompaniment]

Chord progression: D7, G7, C, F, F7

Vocal: dish - es Big Bad Bill is Sweet Willi - am now — Moppin' up that

Other: [Instrumental accompaniment]

Guitar I: [Instrumental accompaniment with fret numbers]

Guitar II: [Instrumental accompaniment]

Bass: [Instrumental accompaniment with fret numbers]

Drums: [Instrumental accompaniment]

Chords: D7, G7, C, F, F7

Vocal: floor Big Bad Bill is Sweet Willi - am now

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers]

Guitar II: [Musical notation]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

Chords: B^b, B^bm, F

Vocal: Jah! Yeah!

Other: [Musical notation]

Guitar I: [Musical notation with fret numbers]

Guitar II: [Musical notation]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

THE FULL BUG

ザ・フル・バグ

Words & Music by E. Van Halen, A. Van Halen, M. Anthony and D. Lee Roth

ギター、ベースのチューニングはノーマルより $\frac{1}{4}$ 音程度下げられているので注意。図Aの部分のギターは、アコースティック・ギターを使っている演奏だ。ここは指を使ってピッキングしており、時々指で弦を引っかけるようにしてアクセントをつけている。図Bの直前からエレクトリック・ギターがスタートしている。ここはアーミング・プレイからのスタートだ。このギターは、かなり強力なディストーションがかけられたものであり、ベースやドラムもパワフルな演奏になっている。図Cのギターの譜面で○印のつけられている音は、ピッキング・ハーモニクスを行っているものだ。これは、ピッキングと同時にピックを持つ右手の親指を弦に当てるようにしているもので、ここではかなり力強くピッキングしているようだ。ドラムのリズム・パターンはシンプルなものだ

が、ハイハットを少しオープンぎみにして、カー杯叩くようにしたい。図Dはギター・ソロだ。2音を使った3連符の連続からソロ・フレーズはスタートしている。このソロでは、スピード感のあふれるフレーズを弾いており、図Eの5～8小節目などではスライドやハンマリングといった左手のテクニックをうまく使って、流れるような速弾きを行っている。ここはフィンガリングに気を付けて、一気に弾ききるようにしたい。図Fの9～12小節目は、ベースやドラムとのユニゾン・プレイだ。ここは正確なリズムでしっかりと合わせてもらいたい。図Gはハーモニカのソロだ。ここでは、Gのキーのブルース・ハーブが使われており、D \sharp や、A \sharp の音は、それぞれE、Bの音をベンディングして鳴らしている。

94

(Tuning = Slight Down)

A (Musical notation: E4, F#4, G4, A4, B4, C5)

Score for "The Full Bug" (Measures 1-4):

- Vocal:** Woo Now, yeah, now
- Other:** (Empty staff)
- Guitar I:** (Empty staff)
- Guitar II:** <A. Gt.> (Musical notation with fret numbers: 0, 2, 0, 0, 2, 0, 0, 4, 0, 5, 4, 3, 0, 0, 2, 0, 2, 4, 0)
- Bass:** (Empty staff)
- Drums:** (Empty staff)

E

Vocal

Woo

Now now tell you now—

(When) you

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

come to my door—

It— don't

let you pass

Got (a)

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

bad little woman _____ Gonna bite your ass _____ Yeah _____

Other

Guitar I

Guitar II

Bass

Drums

E

Vocal

_____ (it) won't let you pass _____ Ah _____ tell

Other

Guitar I

Arm

Arm

Guitar II

_____ <A. Gt.>

Bass

Drums

Vocal B E — you, woh Ah—

Other

Guitar I

Guitar II

Bass

Drums

97

Vocal E Have mer-cy, sweet -

Other

Guitar I

Guitar II

Bass

Drums

♩ 1 (with Repeat)

C E

A

98

A

E

Vocal

heart tion, you member when you follow girl Wo - man, all you're sen sa tio - nal And Ba - by, make the best Bend ing

Other

Guitar I

Guitar II

Bass

Drums

Vocal

good as it can get, oh this gets bet - ter yet, oh what you have in hand, oh o - ver is - n't planned, oh

Other

Guitar I

Guitar II

Bass

Drums

1 2

Vocal

yeah
yeah
yeah
yeah

My ins - pi - ra
Just re -

1.) all your dreams and vi -
Well 2.3.) Looks just like an an -

Other

Guitar I

Guitar II

Bass

Drums

99

Vocal

- sions _____ Are _____ ma - ga - zine _____ No this ain't te - le - vi -
- gel _____ But an - gel's talk - in' trash _____ You make con - ver - sa -

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A E D

- sion But it's more than it seems
- tion But she's listen - ing to your cash }

Other

Guitar I

T A B

7 5 9 5 5 5 7 5 5 5 7 5

Vib.

Guitar II

T A B

Bass

T A B

0 0 4 0 0 0 0 0 0 0 0 0 0 2 3 4 0

Drums

4

100

Vocal

E D B

Tak - ers need and give up This much you un - der - stand

Other

Guitar I

T A B

5 5 5 5 5 10 5 5 10 5 5 9 5 5 5 5 10 5 5 10 5 5 9 5 5 5 5 7

Guitar II

T A B

Bass

T A B

0 0 0 0 0 0 0 0 0 0 0 0 0 4 2 2

Drums

to $\frac{1}{2}$

Vocal B E

All I want to give you, babe
2.3.) woman

Is the best part of a man,

Other

Guitar I

Guitar II

Bass

Drums

101

Vocal F E

yeah

Let me show

Other

Guitar I

Guitar II

Bass

Drums

D.S. 1

Coda 1

Vocal

B E G

Is the best part of a man, _____ yeah

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E

Other

Guitar I

Guitar II

Bass

Drums

The musical score is for a piece titled "E" by N.C. It features six staves: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#) and the time signature is 4/4.

- Vocal:** The vocal line is mostly silent, with a few notes in the first measure.
- Other:** The other instrument line is also mostly silent, with a few notes in the first measure.
- Guitar I:** The guitar I part is the most active. It starts with a C chord, followed by a series of eighth and sixteenth notes. It includes triplets, a "Vib." (vibrato) section, and a "8va" (octave) section. The fretboard is indicated with numbers 1-15.
- Guitar II:** The guitar II part is mostly silent, with a few notes in the first measure.
- Bass:** The bass line starts with a C chord, followed by a series of eighth and sixteenth notes. It includes a "H" (harmonic) section and a "8va" (octave) section. The fretboard is indicated with numbers 1-15.
- Drums:** The drums part is mostly silent, with a few notes in the first measure.

N.C.

Vocal: Oh

Other: <Harmonica>

Guitar I: 7 7 7 5 5 4 6 7 4 6 7 4 5 5 7 5 7 5 10 5 9 5 10 5 7 5

Guitar II: 11 12 9 6 7 4 6 2 4 1 2 4 0 0 0 0 0 0 0 0 0 0 0 0 2 2 4 0

Bass: 11 12 9 6 7 4 6 2 4 1 2 4 0 0 0 0 0 0 0 0 0 0 0 0 2 2 4 0

Drums: 7 5

Score for measures 104-107, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Notes E, A, E. Lyrics: "woo" (under A), "Ah" (under E).

Other: Melodic line with triplets in measures 105 and 107.

Guitar I: Melodic line with vibrato (Vib.) markings in measures 105 and 106. Fingering: 5, 2, 0, 5, 0, 5, 0, 5, 5, 7, 7, 5, 7, 5, 10, 5, 9, 5, 10, 5, 7, 5, 5.

Guitar II: Silent.

Bass: Rhythmic line with notes 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 3, 4, 0, 0, 0, 0, 2, 2, 2, 2, 2, 2, 2, 2.

Drums: Rhythmic pattern with accents in measures 105 and 106.

Score for measures 108-111, featuring Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Notes E, D. Lyrics: "woo" (under E), "woo" (under D).

Other: Melodic line with triplets in measures 108 and 110.

Guitar I: Melodic line with vibrato (Vib.) markings in measures 109 and 110. Fingering: 5, 2, 0, 5, 0, 5, 5, 5, 5, 7, 5, 5, 9, 5, 10, 5, 9, 5, 7, 5.

Guitar II: Silent.

Bass: Rhythmic line with notes 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 3, 4, 0.

Drums: Rhythmic pattern with accents in measures 109 and 110.

D B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

105

B E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Love that woman, heart and soul —

[illegible]

Vocal

E

yeah

When you come to my door It won't

Other

Guitar I

3

HC+D

H P

5 0 7 7 5 7 5

5 0 7 0 5

7 7 5 7 4 4 5 7 5

5 0 7 0 5

Guitar II

Bass

Drums

Vocal

E A

let you pass — Got a bad little woman Gonna bite your ass —

Other

Guitar I

Guitar II

Bass

Drums

Vocal

E A

woo — for — sure Ah —

Other

Guitar I

Guitar II

Bass

Drums

Coda 2

B

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Is the best part of a man,

108

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

yeah

Best part of a man

Vib.

Repeat & Fade Out

HAPPY TRAILS

ハッピー・トレイルズ

Words & Music by Dale Evans

この曲は、ボーカルだけによるコーラスだ。かなりコミカルな演奏ではあるが、ベース・パート、バックিং・パート、ソロ・パートなど、すべてボーカルだけで演奏しており、メンバーの息の合ったところを聴かせている。やはり全員がコーラスできるバンドは、こんな演奏もできてしまうというわけだ。Introから④の部分までの下段のパートは、ベース・パターンをスキヤットで歌っているものだ。このパートは微妙な音程が多いので、特に難し

いパートといえるだろう。③の部分の下段はソロ・パートだ。ここはリズムをあまり気にせずに自由に歌っているようだ。上段はきれいなハーモニーでコードのバックিংを行っているが、ソロ・パートとタイミングを合わせるように歌おう。④は③と同様のパターンだ。短い曲だが、きれいにハーモニーが決まれば、非常に心地良いサウンドになるだろう。

Intro. (♩ = $\frac{3}{4}$)

Vocal N.C. A Hap - py trails to you Un -

Vocal Um Bon - ba - di - la bon - ba - di - la bon - ba - di - la bon - ba - di - la Bon - ba - di - la bon - ba - di - la bon - ba - di - la bon - ba - di - la

Vocal Bm Bang E E7 Cdim . til we me a - gain Hap - py trails to you Keep smil - ing un - til

Vocal Bon - ba - di - la bon - ba - di - la bon - ba - di - la di - la - di - la Bon - ba - di - la bon - ba - di - la bon - ba - di - la bon - ba - di - la bon - ba - di - la

Vocal A B D F# B E7 then Woo Ah

Vocal ben Who cares a - bout the Clouds When we're to - ge - the Just sing a song And think 'bout sun - ny wea - - ther

Vocal E7 A F# G A Bm Bm7 A Hap - py trails to you Till we meet a - gain

Vocal Bon - ba - di - la bon - ba - di - la bon - ba - di - la Bon bon pan, pa, pa, pa, pa, pan, a - gain